

Suzuki Flute School

FLUTE PART VOLUME 5

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Suzuki Method International

CONTENTS

1	Suite in B Minor, <i>J.S. Bach</i>	8
	Rondeau	
	Sarabande	
	Bourrée I	
	Bourrée II	
2	Concerto for Two Flutes, 2nd Movement, <i>D. Cimarosa</i>	11
3	Concerto for Two Flutes, 3rd Movement, <i>D. Cimarosa</i>	13
4	Carnaval de Venice, <i>P.A. Genin</i>	19

Attack Exercises (lower register)

低音のアタック

hwo - - -

mf 2回目はスピッチングで
repeat by spitting.

hwo - - -

mf repeat by spitting.

hwo - - -

mf repeat by spitting.

- Relax the lips except in the center where muscles should be slightly tensed horizontally while keeping the jaw drooping a little in a relaxed position.
- Attack with moderate air pressure behind the lower lip, vibrating well in the mouth.

- 両唇の力を抜いて軽く横へ張り、下あごを軽くおとす。
- 弱めの息で、下唇裏粘膜をアタックし、口内でよく共鳴させる。

Attack Exercises (middle and high register)

中・高音のアタック

hwo - - -

mf 2回目はスピッチングで
repeat by spitting.

hwo - - -

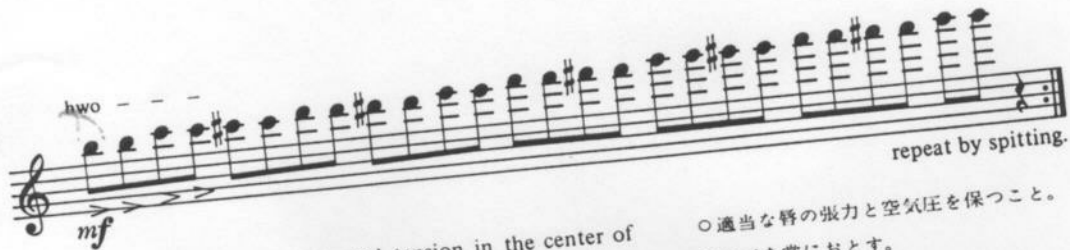
mf repeat by spitting.

hwo - - -

mf repeat by spitting.

hwo - - -

mf repeat by spitting.



- Keep the suitable horizontal tension in the center of lips, and also suitable air pressure behind the lower lips.
- Carefully attack, always vibrating well in the cavernous mouth and throat.
- Keep the jaw thrusting downward.

- 適当な唇の張力と空気圧を保つこと。
- あごを常におとす。
- 口喉内でよく共鳴させる。

Articulation Exercises

アーティキュレーション



Accent the 1st note of the 4, clearly articulating the last 2 detached with a single tongue movement.

最初の音にアクセントをつけ、最後の2つの音をシングル舌突きで、はっきり分けて発音しなさい。

Clearly accent the 1st note, broadening the 3 slurred notes, but articulating the last.

最初音にはっきりアクセントをつけて、3つの音をゆったりとつなげ、最後の音符をはっきり分けて発音しなさい。

Accent the 1st note, make it distinctly clear from the 3 slurred notes by making it short and clearly lengthen the 3 slurred notes so as to keep the 4 notes quite equal.

3つの音からはっきりさせるために最初の音を短く切ってアクセントをつけ、4つの音がまったく等しくなるように、3つの音をはっきりつなげなさい。

Accent the 1st of the 2 slurred notes and diminish the 2nd but do not let it go; diminishing gives lightness without inequality.

最初の音にアクセントをつけ、2番目の音を短くせず、小さくしなさい。小さくすることはふぞろいにならずに軽さを表現する。



Solemn step, grave movement, 16th notes should be detached from dotted 8th notes, and played broadly, not lightly.

荘重な歩み、軽ろやかでなく重々しい動き、音符をきり離して重々しく。

Appoggiatura

前打音



- First, play the appoggiatura (♪) short on the beat.
- Second, play it longer, observing the musical effect.
- The long appoggiatura (involving 16th note) is best for musical expressiveness. It comes on the beat with the accent.
- The short one is for light, rhythmical expression.
- The length of the appoggiatura is not so important as whether it is accented or not, and whether it comes on or before the beat.

- 下拍に合わせて、まずみじめにひいてみる。
- 次に、長めにひくと音楽的に効果があるかどうか吟味する。(バク 不協和な音符についた前打音は不可)
- 問題なのは前打音の長短よりも、アクセントの有無、拍の合わせ方である。
- 基本的には長前打音(16分音符以上)は表情豊かな音楽的な表現に適している。下拍に合い、アクセントを有する。
- 短前打音は軽快な表現に適し、アクセントをもたない。

Trills

トリル

Basically start all trills on the higher note and on the beat.
(See vol. 4)

すべてのトリラーは原則として下拍に合わせて、2度上の音からはじめること。(第4巻参照)

1

Suite in B Minor Rondeau

組曲 短調から
 Rond

J.S. Bach
バハ

Allegretto (♩ = 76)

mf *grazioso*

p *pp* *mf*

mp *mf*

mp

cresc. *mf*

p *pp* *mf*

poco rit.

Sarabande

サラバンド

Andante (♩ = 66)

p espr. *cresc.* *f poco rit.* *a tempo* *p* *cresc.* *f poco rit.*

Bourrée I

ブーレ 1

Allegro (♩ = 92)

f

Bourrée II

ブーレ 2

mp

Bourrée I D.C.

Scale and Arpeggio Exercises for Duet

二重奏のためのスケールとアルペジオの練習

• When playing in harmony, sharpen F & all flat notes.

合奏のときは良いハーモニーを作るため、ファおよび♭のついた音符を高めにひくこと。

• When playing in harmony, flatten E, B \flat & F \sharp (all sharp notes)

合奏のときは良いハーモニーを作るため、ミ、シおよび \sharp のついた音符を低めにひくこと。

(Note) When playing in harmony, narrow the 3rd, 6th & 7th in the major scale.

(注) 長3度、6度、7度の和音が開きすぎてきたくならないように常に注意すること。

Concerto for Two Flutes

2nd Movement

2本のフルートのための協奏曲

第2楽章

D. Cimarosa

チマローザ

Largo ♩ = 56

(Piano)

A

1st Flute

The musical score consists of two staves for the flutes. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Largo' with a quarter note equal to 56 beats per minute. The first measure is marked '(Piano)'. Section A begins with a treble clef and a dynamic of 'mp'. The second system continues with a dynamic of 'p'. Section B begins with a dynamic of 'p'. The third system continues with a dynamic of 'p'. The fourth system continues with a dynamic of 'mf'. The fifth system continues with a dynamic of 'mf'. The score concludes with a dynamic of 'mf'.

p *p poco* *cresc. -* *mf* *mf* *3*

pp *tr* *cres -* *tr* *(v)* *tr* *(v)* *tr* *(v)* *tr* *- cen -* *- do* *tr* *pp*

f *mf* *a tempo* *poco rall* *(Piano)* *p* *pp*

pp *p*

f *f* *E*

p *mf* *(v)* *p* *rall* *p* *Attaca Rondo*

This musical score is for a piano piece, page 14. It consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics and articulations:

- System 1:** Starts with a triplet of eighth notes in the bass staff. Dynamics include *f* (forte) and *f* (forte).
- System 2:** Features a **D** chord marking. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *(Piano)* instruction is present.
- System 3:** Dynamics include *mf* (mezzo-forte) and *f* (forte).
- System 4:** Features a **E** chord marking. Dynamics include *f* (forte).
- System 5:** Dynamics include *f* (forte).
- System 6:** Features a **F** chord marking. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). Trills (*tr*) are indicated in both staves.

mf

mf

G

H

p

p

p

sfp

p

mf

I

no rit.

(Piano)

Cadenza

Tempo I

Musical notation for the first system, measures 1-4. The music is in G major (one sharp) and 4/4 time. The upper staff begins with a treble clef and a key signature of one sharp. The lower staff begins with a bass clef and a key signature of one sharp. Both staves are marked with a dynamic of *mf*. The music features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with a 'v' (accents).

Musical notation for the second system, measures 5-8. The music continues with similar rhythmic patterns. The lower staff has a dynamic of *mf* at the beginning. The music includes sixteenth-note runs and accented notes.

Musical notation for the third system, measures 9-12. Measure 9 is marked with a box containing the letter 'J'. Measure 10 has a dynamic of *f*. Measure 11 has a dynamic of *p*. Measure 12 is marked with a box containing the letter 'K'. The music features sixteenth-note runs and rests.

Musical notation for the fourth system, measures 13-16. The music continues with a dynamic of *f* in both staves. It features a mix of eighth and sixteenth notes with accents.

Musical notation for the fifth system, measures 17-20. Measure 17 is marked with a box containing the letter 'L'. The music starts with a dynamic of *p*, followed by a *cresc.* (crescendo) leading to a dynamic of *f* in both staves by measure 20. The music includes accented notes and sixteenth-note patterns.


Musical notation for the sixth system, measures 21-24. The music features sixteenth-note runs and accented notes. The piece concludes with the word 'Fine' at the end of the final measure.

F Major Scale and Arpeggio Exercises

へ長調のスケールとアルペジオの練習



(Note) Practice slowly by using duplet articulation to make sure of the fingering. Then practice fingering evenly with legato.

(注) はじめは指を確めるために  のアーティキュレーションでゆっくり練習し、次に2つずつのグループをスラーをとってレガートで運動して動く速さで十分に練習すること。

Trill Exercises II トリルの練習 2

- あごをおとす。
- 唇と息の圧力に注意。
- 指をよく曲げる。
- よいアタックで。
- 2音をよく口内で共鳴させる。

- Thrust jaw downward, and keep the suitable horizontal tension in the center of lips and keep suitable air pressure behind the lower lip.
- Fingers should be well arched.
- Start with good attack, vibrating well in the mouth and throat.

Arpeggio Exercises アルペジオの練習

The same observation as for trill.
Vibrate the harmony in the mouth and throat.

- トリルのときと同じ注意で。
- 和音を口の中で響かすように。

Double-tonguing Exercises ダブルタンギングの練習

t=two (トゥフオ)
k=kwho (クフオ)

- Almost the same observation as for the trill exercises.
- Keep mouth cavernous and throat open.
- Also practice an octave higher.

- あごを常におとすこと。
- 唇と息の圧力に常に集中していること。
- 舌のつけ根をおろすこと。
- 11喉でよく共鳴させること。
- 中音のHの音でも練習すること。

4

Carnaval de Venice

ベニスの謝肉祭

P.A. Genin
ジュナン

Solo **Vivo**

con grazia *rall.* *long* **Allegretto**

Thema

Allegretto

mf *p* *f*

p *f* *p*

mf *p*

(Note) There is no recording of Var. III & IV. It is important to master the trills and the skips to the lower register. Practice them, respecting the comments included with Var. III & IV. Base the expression on the variation in Vol. II.

(注) Var. III, IVはレコードの中にはありませんが、トリルと低音への跳躍の練習として適切な変奏曲なのでVol. IIのNo.2の変奏曲の曲想を参考にして練習すること。

Var. I Piu lento

The musical score consists of eight staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Piu lento'. The first staff includes the dynamic marking *p* *leggiere* and contains two quintuplet markings (the number '5' under a bracket). The music features a complex melodic line with many slurs and accents. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line. The fifth staff features a dynamic marking of *f* and includes a series of horizontal lines below the staff, likely indicating a bass line or a specific performance instruction. The sixth staff features a dynamic marking of *p*. The seventh staff features a dynamic marking of *f*. The eighth staff features a dynamic marking of *p*.

(Note) Try to play the lower notes of the quintuplet sonorously.

(注) 5連符の低音がよく鳴るように。

Var. II

f brillante
bien mesuré

echo
pp *f*

echo
pp *f*

The musical score consists of eight staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is characterized by rapid sixteenth-note passages, often grouped in pairs and connected by long, sweeping slurs. The first staff is marked with a forte (*f*) dynamic and the performance instructions "brillante" and "bien mesuré". The second and third staves continue this pattern. The fourth staff introduces a dynamic shift, starting with a pianissimo (*pp*) dynamic and an "echo" marking, then moving to a forte (*f*) dynamic. The fifth and sixth staves continue with the forte dynamic. The seventh and eighth staves also feature the "echo" marking and dynamic shifts between *pp* and *f*. The piece concludes with a final flourish on the eighth staff.

(Note) Practice to finger evenly in slow tempo.

(注) はじめはテンポをおとして、指がよく連動して動く速さで十分練習しなさい。

Var. III Allegretto

• Play short trills with accents and long trills with tenuto articulation.

(注) 短いトリルはアクセント気味に、長いトリルはテヌート気味に吹くように。

Var. IV

1. Practice the lower melody well.
2. When you skip down, relax the lips well and make a flat lip opening.

(注) 1. 低音だけの旋律の練習を十分すること。
2. 上から跳躍して低音にきたとき、完全に両唇をゆるめて平らな穴にすること。

Var. V

Meno

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat). The first staff begins with a 'Meno' marking. The music is characterized by dense, rhythmic patterns, primarily consisting of eighth and sixteenth notes. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). There are also markings for *cres.* (crescendo) and *sans presser* (without pressure). The piece concludes with a final melodic line.

● 準備練習
Preparatory
Exercise

The preparatory exercise consists of a single staff of music with a treble clef and a key signature of one flat. It features a series of rhythmic patterns, primarily eighth and sixteenth notes, with accents (>) and slurs (>) above the notes. The notation includes the letters 'tktk' below the staff.